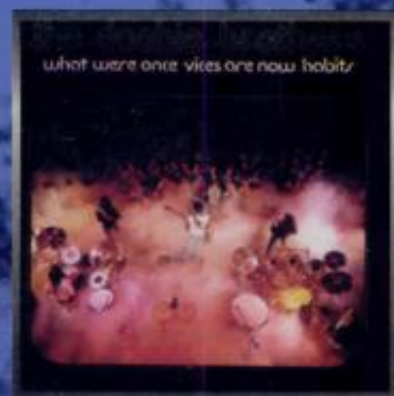


GUITAR ANTHOLOGY SERIES

DOOBIE BROTHERS



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BLACK WATER

Gtrs. 1 & 2 in alternate tuning:

⑥ - D ③ - G

⑤ - A ② - B

④ - D ① - D

Words and Music by
PATRICK SIMMONS

Moderately slow $\text{♩} = 76$ ($\text{♩} = \text{♩} \text{ } \text{♩}$)

Intro:

Am7(4) D5 Am7(4) D5

*Gtrs. 1 & 2 (Acoustic) Rhy. Fig. 1 (2nd time:) 1. Well, I've

f played fingerstyle

TAB

*Two gtrs. arr. for one.

Verse:

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 1/2 times

Am7(4) D5 Am7(4) D5 Am7(4) D5 Am7(4) D5

built me a raft _ and she's read - y for float - in'; ol' Mis-sis-sip-pi, she's call-in' my name. _

2. See additional lyrics

Am7(4) D5 Am7(4) D5 Am7(4) D5

Cat - fish are jump-in', that pad-dle wheel thump - in', black wa - ter keeps roll - in' on _ past _

Chorus:

Am7(4) D5 G

_ just the same. _ Old black wa - ter, keep on roll - in'. Mis -

Gtrs. 1 & 2 Gtr. 1 Gtr. 2

TAB

B \flat G

- sis-sip-pi moon, won't you keep on shin - in' on me? Old black wa - ter, keep on roll - in'. Mis -

TAB

6 0 6 0 5 0 0 3 2 0 0

8 7 8 8 0 0 0 0 0 0

8 8 8 8 5 5 5 5

3 3 3 3 3 3 3 0 3 0 2 0 3 0 2 0

1 3 1 3 1 3 1 0 5 0 5 0 5 0 5 0

5 5 5 5

B \flat G

- sis-sip-pi moon, won't you keep on shin - in' on me? Old black wa - ter, keep on roll - in'. Mis -

TAB

6 0 6 0 5 0 0 3 2 0 0

8 7 8 8 0 0 0 0 0 0

8 8 8 8 5 5 5 5

3 3 3 3 3 3 3 0 3 0 2 0 3 0 2 0

1 3 1 3 1 3 1 0 5 0 5 0 5 0 5 0

5 5 5 5

B♭ A Em7

- sis-sip-pi moon, won't you keep on shin-in' on me? Yeah, keep on

TAB

A Em7 A Em7

shin-in' your light, — gon-na make ev-'ry-thing, — pret-ty ma-ma, gon-na

Gtrs. 1 & 2

TAB

A Em7 D Am7(4)

make ev-'ry-thing all right. — And I ain't got no wor-ries — 'cause I

TAB

D Am7(4) A Em7 1. A

ain't in no hur - ry at all.

Interlude:

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

Am7(4) D5 Am7(4) D5 Am7(4) D5 Am7(4) D5

2. Well, if it

2.

Guitar Solo:

A *Gtr. 3 (Acoustic) Am7(4) D5 Am7(4) D5

f

1 1 1 1 1

9 9 9 (9) 7 9 (9) 7 9 7 9 7 9

1/4 1/4

3 0 0 0 1 2 0 2 0 2 0 2 3 0 0 0 1 2

*Gtr. 3 is in standard tuning.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times

Am7(4) D5 Am7(4) D5

3 1 1

(9) 9 9 7 10 13 10 9 10 9 8 6 7 7 9 7 (7)

[illegible]

Am7(4) D5 Am7(4) D5

TAB

(2) 2 4 3 3 7 5 5 10 10 11 (10) 10 8 8 7 7 5 3 1 2 11 11 9 8 7 7 5 3 4 1 2 2

Am7(4) D5 Am7(4) D5

I'd like to

TAB

5 4 5 4 5 4 5 4 5 / 7 7 7 9 9 (9) 7 9 7 9

Outro: (wiad lib. vocal)

*w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

Am7(4) D5 Am7(4) D5

hear some fun - ky Dix - ie - land, _pret-ty ma - ma, come and take me by the hand.

By the

*Gtrs. 1 & 2 fade out, then fade back in w/Gtr. 3 ad lib.

(enter 2nd time) 1 wan-na

*Gtrs. 1 & 2 fade out, then fade back in w/Ctr. 3 ad lib.

(enter 2nd time) 1 wan-na

Am7(4) D5 Am7(4) D5 Repeat and fade

hand, pret-ty ma-ma. I'd like to
hand, take me by the hand, pret-ty ma-ma, come and dance with your dad-dy all night long.

hon-ky-tonk, hon-ky-tonk, hon-ky-tonk with you all night long.

Verse 2:

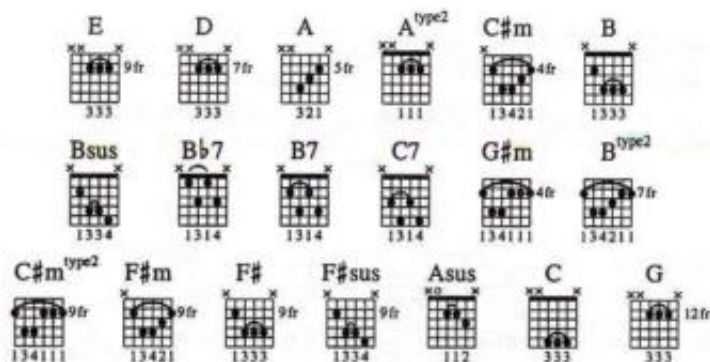
Well, if it rains, I don't care,
Don't make no difference to me;
Just take that streetcar that's
Goin' uptown.

Yeah, I'd like to hear some funky
Dixieland and dance a honky-tonk,
And I'll be buyin' everybody
Drinks around.
(To Chorus)

CHINA GROVE

9

Words and Music by
TOM JOHNSON



Moderately fast ♩ = 138

Intro:

Chord progression for Intro:

E A B E | 1. 2. 3. D A/C#* A type2 E

†Gtr. 2 *mf* Rhy. Fig. 1A end Rhy. Fig. 1A

Gtr. 1 *f* *widelay* Rhy. Fig. 1 end Rhy. Fig. 1

†Gtr. 2 enters 2nd time. *Bass plays C#.

Chord progression for Verse:

4. D A/C#* A type2

1. When the

w/Fill 1 (Gtr. 4) 2 times, 2nd time only
w/Fill 2 (Gtr. 4) 3rd time only

Substitute w/Fill 3 (Gtr. 1) 3rd time

type2 A /C#* D E D type2 A /C#*

whoa, Chi-na Grove. _
Chi-na Grove. _

Gtr. 3

TAB

0 7 7 9 7 X 7 X 2 X X 0 0 7 7 9 7 X 7 X 2 X X 0 X X 0

2 4 1 2 4 1

Fill 1
Gtr. 4

TAB

1 2 4 (4)

Fill 3
Gtr. 1

TAB

0 7 7 9 7 9 7

Fill 2
Gtr. 4

TAB

1 2 4 (4) 1 2 4 6 4 (4)

To Coda ⊕

1. 2. E G#m B^{type2}

2. Well, the But

TAB

Bridge:

C#m^{type2}

F#m

ev - 'ry day — there's a new thing - com-in', the ways of an o - ri - en - tal

Ooh.

hold -

TAB

C#m^{type2}

view, — The sher-iff and his bud - dies with their sam-u - rai swords, —

Ooh.

hold -

TAB

F# F#sus F# F#sus F#

you can e - ven hear the mu - sic at night. ____

TAB

G#m B^{type2} C#m^{type2}

And though it's a part of the Lone Star State, -
Ooh. ____

TAB

F#m C#m^{type2} A Asus

peo - ple don't seem _ to care; ____ they just keep on look -

TAB

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff with corresponding tablature. The guitar staff features a treble clef and a key signature of one sharp (F#). The bass staff includes a bass clef and a key signature of one sharp (F#). The tablature for the guitar is written in a standard format, with numbers 0 through 7 indicating fret positions. The score is divided into measures, with some measures containing multiple notes or chords. The overall layout is clean and professional, typical of a music manuscript.

Interlude:

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 2 times

Gtr. 3

D A/C A E

D A/C# A

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a half rest, and then a quarter rest. The music then continues with a quarter note G4, an eighth note A4, and a quarter note B4, all beamed together. This is followed by a half note G4 and a whole note F#4, which are also beamed together. The second system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a half rest, and then a quarter rest. The music then continues with a quarter note G4, an eighth note A4, and a quarter note B4, all beamed together. This is followed by a half note G4 and a whole note F#4, which are also beamed together. The score is marked with a forte (f) dynamic.

Guitar Solo:

E

E
Rhy. Fig. 3

G

E

D

A/C#*

A^{type2}

†Gtrs. 1 & 2

†Two gtrs. arr. for one.

*Bass plays C#.

E G E D E D A/C#* A type2

TAB (9) 11 12 (12) 12-12 12 11 (11) 9 9 9 11 12 11 11 (11) 9 9

*Bass plays C#.

end Rhy. Fig. 3 w/Rhy. Fig. 3 (Gtrs. 1 & 2) G E D A/C# A

TAB (9) 11 12 15 (15) 15 15 15 15 15 15 15 15 15 12 15 12 15 15 15

E G E D E

TAB 15 15 15 15 12 15 12 15 (15) 15 15 15 15 15 12 15 15 15 15 12

D A/C# A E

D.S. al Coda

Coda

E

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)

TAB 15 14 12 12 12 12 15 12 14 12 14

TAB 0 0 0 0 0 0 0 0 0 0 0 0

Verse 2:

Well, the preacher and the teacher, Lord, they're a caution,
They are the talk of the town.

When the gossip gets to flyin' and they ain't lyin'
When the sun goes fallin' down.

(To Pre-Chorus:)

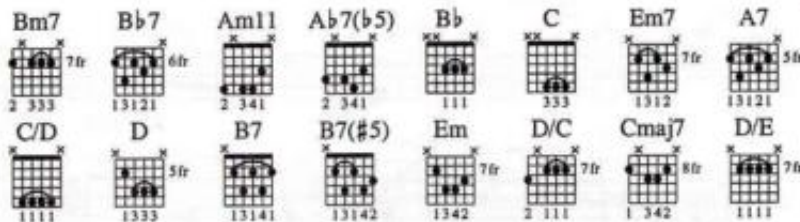
Pre-Chorus 2:

They say that the father's insane,
And dear Missus Perkins' a game.

(To Chorus:)

IT KEEPS YOU RUNNIN'

Words and Music by
MICHAEL McDONALD



Moderately slow ♩ = 66

Intro:

N.C.(G7)

*Gtr. 1

mf

*Elec. piano arr. for gtr.

Rhy. Fig. 1

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Gtr. 1) 2 times

Gtr. 2

mf

Verses 1 & 3:

Gtr. 1

Bm7 Bb7 Am11 Ab7(b5)

1. Say, where you gon - na go, — girl, where you gon-na hide? —
 3. See additional lyrics

Gtr. 2

TAB

w/Rhy. Fig. 1 (Gtr. 1)

(G7)

TAB

Bm7

Bb7

Am11

Ab7(b5)

You go on leav - in' out _ your heart _ and all it's say-in' deep in - side. _

Gtr. 2

TAB

w/Rhy. Fig. 1 (Gtr. 1)

(G7)

Oh, _ Lord. _ 2. From here, I can feel your

Gtr. 2

TAB

Verses 2 & 4:

B \flat C B \flat C B \flat C
 Rhy. Fig. 3 end Rhy. Fig. 3

heart - beat; oh, you got me all — wrong. —
 4. See additional lyrics

Rhy. Fig. 2

TAB

w/Rhy. Fig. 1 (Gtr. 1) simile (G7) w/Rhy. Fig. 3 (Gtr. 1) B \flat C B \flat

You ain't got no — wor — ry,

end Rhy. Fig. 2

TAB

w/Rhy. Fig. 1 (Gtr. 1) simile C B \flat C (G7)

you just been lone - ly too — long. — Oh. —

TAB

Pre-Chorus:

Em7

A7

C/D

D

Ooh. I know what it means to hide your heart, -

TAB: 0 0 5 3 4 5 5 | 6 6 7 7 9 7 5 6 6 | 7 9 9 7 9 7 9 7 6 5

B7

B7(#5)

B7

Substitute w/ Fill 1 (Gtr. 2) 2nd time

Em

D

Ooh. from a long time a - go. Oh, dar - lin'.

TAB: 4 6 4 6 4 5 4 6 4 6 4 6 | 7 7 8 7 7 | 7 9 9 7 9 7 9 7 6 5

Chorus:

D/C

Cmaj7

D/C

Cmaj7

Rhy. Fig. 4A

Rhy. Fig. 4

It keeps you run - nin', yeah, it keeps you run - nin'. It keeps you

TAB: 7 7 7 7 8 9 7 7 | (7) 7 7 7 7 8 9 7 7

Fill 1
Gtr. 2

TAB: 7 7 7 8 7 9 7 7 8 7 7

D/E Em D/E Em end Rhy. Fig. 4A

run - nin'. It keeps you run - nin', yeah, — it keeps you run - nin'. It keeps you

end Rhy. Fig. 4

TAB

w/Rhy. Figs. 4 (Gtr. 1) & 4A (Gtr. 2)

D/C Cmaj7 D/C Cmaj7

run - nin'. It keeps you run - nin', yeah, — it keeps you run - nin'. Yeah. —

D/E Em D/E 1. Em

It keeps you run - nin', yeah, — it keeps you run - nin'.

2. Em Bb C Bb

it keeps you run - nin'. It keeps you run - nin'. —

w/Rhy. Fig. 1 (Gtr. 1) simile

C Bb C (G7)

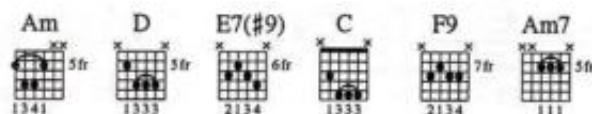
Repeat and fade

Verse 3:
 Oh, I know how you feel,
 Hey, you know I've been there.
 But what you been keepin' to yourself,
 Well, you know it just ain't fair.
 (To Verse 4:)

Verse 4:
 Are you gonna worry
 For the rest of your life?
 Why you in such a hurry
 To be lonely one more night?
 (To Pre-Chorus:)

JESUS IS JUST ALRIGHT

Words and Music by
ARTHUR REYNOLDS



Tempo I:
Moderately Fast ♩ = 130

Intro:

N.C. (Am)

Vocal Fig. 1

Drums 4

Do, do, do, do, do, do, do, do

(E7) (Am) end Vocal Fig. 1

do, do, do, do, do, do, do, do

E7(#9) F9 E7(#9) N.C. (Am) Riff A

Gtr. 1

f

TAB

8 7 6 5 4 3 2 1 0

Riff B

(Cont. in slashes)

TAB

5 6 7 0 5 6 7 5 4 5 7 0

§ Chorus:

Am D Am

Gtr. 1

Je - sus is just al - right with me. Je - sus is just al - right

E7(#9) ⑥ open E Am D Am

oh yeah. Je - sus is just al - right with me.

⑥ open E E7(#9) ⑥ open E F9 E7(#9) ⑥ open E

Je - sus is just al - right.

Verse:

Am D Am

1. 3. I don't care what they may say. I don't care what they

2. See additional lyrics

E7(#9) ⑥ open E Am D Am

may do. I don't care what they may say.

To Coda I ⊕

To Coda II ⊕

⑥ open E C Am ⑥ open E

Je - sus is just al - right, oh yeah. Je - sus is just al - right.

Interlude:

w/Vocal Fig. 1

E7(#9) ⑥ open E F9 E7(#9) ⑥ open E Am D

Oh.

Am7 ^{⑥ open} E E7(#9) Am7 D

D.S. al Coda I

Am7 ^{⑥ open} E E7(#9) ^{⑥ open} E F9 E7(#9) ^{⑥ open} E

A hop - ing and a prayer. _____

⊕
Coda I

^{⑥ open} E C

oh yeah. _____

Drums

Tempo II: Slow ♩ = 42

Bridge:

(Am7)

(D7)

(Am7)

(D7)

end Rhy. Fig. 1

Rhy. Fig. 1

*Gtr. 2

mf
w/chorus

TAB

5	8-5	3	5-3	1	8-5	3
5	9	4	5	2	9	4

Rhy. Fig. 1A

*Gtr. 3

mf

hold

end Rhy. Fig. 1A

TAB

13	12	12-15-12	(13)	10	10	10	11	11	11
12				11	10	11	12		

*Gtrs. 2 & 3 played fingerstyle.

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) Both 3 times

(Am7) (D7) (Am7) (D7)

Je - sus, _____ he's my - friend. - But

Gtr. 4

f 1

5:4

TAB

14 15 13 15 13 13 13 14 11

(Am7) (D7) (Am7)

Je - sus, _____ he's my - friend. -

TAB

5 8 7 5 7 5 7

D(7) (Am7)

He took me by the hand -

TAB

7 5 5 7 5 7 6 5 3 5 5 7 5 7

(D7) (Am7) (D7)

and led me far - from this land. -

TAB

7 (7) 5 7 5 7 (7) 5 7 5 7

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr.3) 1st 3 bars only

(Am7) (D7) (Am7)

Je - sus, _____ he's my _____ friend. _

3 3

1 1

5 7 7 (7) 5 7 7 (7) 5 7

Guitar Solo I:

w/Rhy. Fills 1 (Gtr. 2) & 1A (Gtr. 3)
(D7)w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3) Both 2 times, simile
(Am7) (D7)

8 1 8 10 10 15 (15) 15 (15) 13 15 13 14 13 14 13

11 13 15 15 15 15 13 14 13 14 13

(Am7)

15 (15) 15 (15) 13 14 13 15 (15) 13 14 13 15 (15) 13 14 13

Rhy. Fill 1
Gtr. 2

7 7 (7) 7 7 (7)

7 7 (7) 7 7 (7)

Rhy. Fill 1A
Gtr. 3

10 10 10 10

11 11 11 11

10 10 10 10

(D7)

TAB

(Am7) (D7) (Am7) (D7)

TAB

w/Rhy. Fig. 1A (Gtr. 3)

(Am7) (D7) (Am7) (D7) (Am7)

Gtr. 2 Gtr. 3

Gtr. 2 rit.

TAB

Tempo I: ♩ = 136

Guitar Solo II:

w/Riff A (Gtr. 1) 7 times

N.C. (Am)

Gtr. 4

TAB

TAB

w/Riff B (Gtr. 1)

D.S. \S al Coda II

8va



Coda II

Verse 2:

I don't care what they may know.
 I don't care where they may go.
 I don't care what they may know.
 Jesus is just alright, oh yeah.
 (To Coda I)

LISTEN TO THE MUSIC

Words and Music by
TOM JOHNSTON



Moderately ♩ = 100

Intro:

Play 4 times
E

Rhy. Fig. 1

*Gtr. 1 (Elec.)

mf hold

hold

TAB

*Gtr. 2 (Acous.) enters 2nd time, doubling Gtr. 1.

Verses 1 & 3:

B

A

E

1. Don't you feel _ it grow in' day by _ day, _

3. See additional lyrics

Gtrs. 1 & 2

Rhy. Fig. 2

hold

hold

TAB

C#m

pen - ple get-tin' read-y for the news. Some are

hold

TAB

E

Chorus:

C#m

Rhy. Fig. 3

Gtrs.
1 & 2

'while. _ Whoa, _ lis - ten to the

Gtrs. 1 & 2

hold - - - (Cont. in slashes)

*Gtr. 3
Rhy. Fig. 3A

hold throughout

TAB

9 11

*Banjo arr. for gtr., played fingerstyle.

A C#m

mu - sic. Whoa, _ lis - ten to the

TAB

A C#m

mu - sic. Whoa, _ lis - ten to the

TAB

A F#7

mus - ic, all the time.

T
A
B

1.

A^{type 2} Asus2 A^{type 2} Asus2 A^{type 2} Asus2 A5 Asus2 F# G# B

9fr 11fr 9fr

w/Rhy. Fig. 1
(Gtrs. 1 & 2) 2 times
end Rhy. Fig. 3

Gtr. 4

Gtr. 3

end Rhy. Fig. 3A

T
A
B

2. ⑤ ⑤ ④ *Bridge:*
9fr 11fr 9fr
 Asus2 A5 Asus2 F# G# B E D/E A
 Gtr. 2

Like a la-zy, flow-ing riv-er — sur-round-ing cas-tles in the sky. —

Gtr. 4

TAB

Gtr. 1

TAB

E D/E

And the crowd is grow-ing big-ger, —

TAB

TAB

C#m A

lis - ten to the mu - sic, all the time. -

TAB

19 17 19 17 18 17 19 17 18 17 19 17 18 17 19 17 18 17 19 17 18

F#7 A Asus2 A Asus2 A

TAB

17 17 17 17 17 19 19 17 18 17

Asus2 A5 Asus2 C#m

Whoa, ... lis - ten to the

8va

TAB

19 19 17 18 17 19 19 19 19 (19)

A C#m

mu - sic. Whoa, ... lis - ten to the

TAB

17 17 19 17 18 16 18 18 19 19 19 19 (19)

A C#m

mu - sic. Whoa, _____ lis - ten to the

TAB

A F#7

mu - sic, all the time. _____

TAB

A Asus2 A Asus2 A Asus2 A5 Asus2

Whoa, _____

TAB

Verse 3:

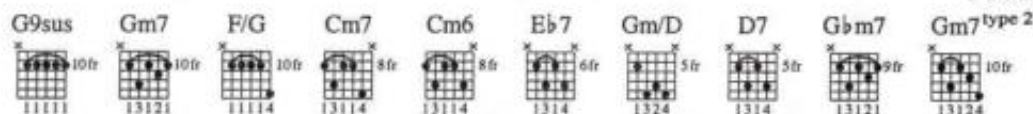
Well, I know you know better,
Everything I say,
Meet me in the country for a day.
We'll be happy and we'll dance,
Oh, we're gonna dance our blues away.
(To Verse 4:)

Verse 4:

And if I'm feeling good to you
And you're feelin' good to me,
There ain't nothin' we can't do or say,
Feelin' good, feelin' fine.
Oh, baby, let the music play.
(To Chorus:)

LONG TRAIN RUNNIN'

Words and Music by
TOM JOHNSTON



Moderately ♩ = 108

Intro:

G9sus Gm7

Rhy. Fig. 1A

G9sus

Gm7

G9sus

Gtr. 2
(Elec.)

Gtr. 1
(Elec.)

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

hold -

mf

Gm7

G9sus

Gm7

G9sus

end Rhy. Fig. 1A

end Rhy. Fig. 1

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 1st 3 bars only

& w/Fill 1 (Gtr. 4) 4 times

G9sus Gm7

G9sus Gm7

G9sus Gm7

G9sus F/G

Gtr. 3
(Acous.)

* Gtrs. 1 & 2

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

* Two gtrs. arr. for one.

Fill 1
Gtr. 4
(Acous.)

mf

T
A
B

3 5 3 5 3

§ Verse :

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) & w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 4 times, Verses 1, 2 & 4 only

Substitute w/Rhy. Fills 1 (Gtrs. 1 & 2) & 1A (Gtr. 3) Verses 3 & 5 only

Substitute w/Rhy. Fills 2 (Gtrs. 1 & 2) 2A (Gtr. 3) Verse 6 only

G9sus Gm7 G9sus Gm7 G9sus

1. Down a - round_ the cor - ner, half a mile_ from here, _ you
2. - 6. See additional lyrics

Gtr. 3

TAB

Fill 2

Gtr. 5
(Elec.)

mf hold - - - - -

TAB

Rhy. Fills 1 & 1A

Gm7

Gbm7 Gm7

Cm7

Gtrs.
1 & 2

Gtr. 3

TAB

Rhy. Fills. 2 & 2A

Gm7

Gbm7 Gm7

Gbm7 Gm7

Gbm7 Gm7 Gm7 type2

Gtrs.
1 & 2

Gtr. 3

TAB

Gm7 G9sus Gm7 G9sus

see them old trains run - nin', and you watch them dis - ap - pear. _ With - out

TAB

Gtrs. 1 & 2 Cm7 Cm6

love, _ where would you _ be now _

TAB

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 1st 2 bars only
w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 2 times

G9sus Gm7 G9sus Gm7

To Coda ⊕

G9sus Eb7

Gtrs. 1 & 2

with - out love? _

TAB

w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 2 times

Gm/D D7 G9sus Gm7 G9sus

The first system of music includes a guitar part with a long sustain over a Gm/D chord, followed by a D7 chord, and then a fill consisting of eighth notes over G9sus and Gm7 chords. The bass line consists of eighth notes over the same chords. A TAB line at the bottom shows the fret numbers for the bass line.

TAB

1. - 4. 5. D.S. $\frac{8}{8}$ al Coda

Gm7 G9sus G9sus Gm7 G9sus

The second system of music features guitar fills over Gm7, G9sus, and G9sus Gm7 chords. The bass line consists of eighth notes over the same chords. A TAB line at the bottom shows the fret numbers for the bass line.

TAB

⊕
Coda

Freely

Eb7 Gm/D D7 Cm7

Gtrs. 1 & 2 ◊ Gtr. 3

love, _____ ooh, where would you be now? _____

Gtr. 3 Gtr. 1

The third system of music features guitar fills over Eb7, Gm/D, D7, and Cm7 chords. The bass line consists of eighth notes over the same chords. A TAB line at the bottom shows the fret numbers for the bass line.

TAB

Outro:

a tempo

G9sus Gm7
Rhy. Fig. 2

G9sus Gm7

G9sus

Gtr. 1

Gm7 G9sus Gm7 type2 F/G end Rhy. Fig. 2

Gtrs. 1 & 2

Ooh, _____ got to get _ you ba - by, babe, ah, won't you

w/Rhy. Fig. 2 (Gtrs. 1 & 2) & w/Fills 1 (Gtr. 4) & 2 (Gtr. 5) Both 4 times
w/Fill 3 (Gtr. 6) 4 times, 3rd & 4th time only

G9sus Gm7 G9sus Gm7 G9sus

move it down?

Won't you

Play 4 times and fade
(w/ad lib. vocal)

Gm7 G9sus Gm7 F/G

move it down.

Ba - by, ba - by, ba - by, babe, ah, won't you

Fill 3
Gtr. 6
(Acous.)

Verse 2:

You know I saw Miss Lucy,
Down along the tracks;
She lost her home and her family,
And she won't be comin' back.
Without love, where would you be right now,
Without love?
(To Verse 3:)

Verses 3 & 5:

Well, the Illinois Central
And the Southern Central freight
Gotta keep on pushin', mama,
'Cause you know they're runnin' late.
Without love, where would you be now,
Without love?
(1st time to Verse 4:)
(2nd time to Verse 6:)

Verse 4:

Harmonica Solo:
(To Verse 5:)

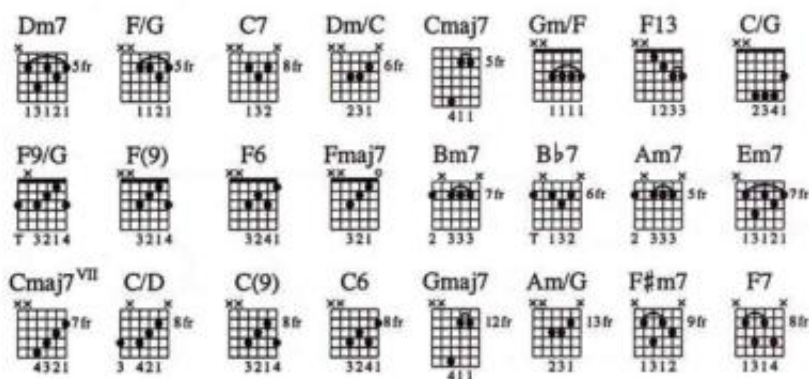
Verse 6:

Where pistons keep on churnin'
And the wheels go 'round and 'round,
And the steel rails are cold and hard
For the miles that they go down.
Without love, where would you be right now,
Without love?
(To Coda)

MINUTE BY MINUTE

Words by
MICHAEL McDONALD and LESTER ABRAMS

Music by
MICHAEL McDONALD



Moderately ♩ = 106 (♩ = ♩³)

Intro:

Dm7 Em7 F F#dim7 C/G A♭dim7 Am7 G/B C C#dim7 Dm7 Em7

* Gtr. 1

p

* Keybd. arr. for gtr. throughout.

F F#dim7 C/G A♭dim7 Am7 G/B C C#dim7 Dm7 Em7 F F#dim7

f

C/B A♭dim7 Am7 G/B C C#dim7 Dm7

* Gtr. 2

f

F/G†

† All notes to right of chord are played by bass gtr. throughout.

C7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

Verse:
Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

Hey, — don't — wor — ry. I've been lied — to.

Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C

I've been here man - y times be - fore. Girl, don't you

Gm/F F13

wor - ry. I know where I stand. I don't need this

C/G F(9)/G

Cont. rhy. simile

love. I don't need your hand. I know I could

Gm/F F13

turn, blink, and you'd be gone, then I must be pre - pared.

C/G F(9)/G

an - y - time to car - ry on. But,

Chorus:

F9 F6 Fmaj7 F6 F(9)/G F6/G Fmaj7/G F6/G

Bkgd. Vocal Fig. 1

min - ute by min - ute by min - ute by min - ute. I keep hold - in' on

Cmaj7 Dm/C Cmaj7 Dm/C Cmaj7 Dm/C Bm7 Bb7 Am7

I'll be Hold hold - in' on. I'll be hold - in'

w/Bkgd. vocal Fig. 1

F(9) F6 Fmaj7 F6 F(9)/G F6/G Fmaj7/G F6/G Cmaj7 Dm/CCmaj7 Dm/C

on. I keep hold-in' on. Oh, ba -

1. Cmaj7 Dm/C Cmaj7 Dm/C 2. Cmaj7 Dm/C Bm7 Bb7 Am7

by. I keep hold-in'

w/Rhy. Fig. 1 (Gtr. 1) 1st 3 bars only

Synth:

8va

on.

C C#dim7

Dm7 N.C.

Bridge:

Em7

8va

Gtr. 1

Call my name and

TAB

Cmaj7^{vi}

Bm7

I'll be gone. You'll reach out and I won't be there.

TAB

Am7 C/D

Just my luck, you'll re - al - ize _____ you should spend your

TAB: 7 5 5 3 2

life with some - one, you could spend your life with some - one.

TAB: 5 2 5 2 0

Chorus:

C(9) C6 Cmaj7^{VII} C6 C(9)/D C6/D Cmaj7^{VII}/D C6/D

Min-ute by min-ute by min-ute by min-ute I'll be _____ hold - in'

** Repeat and fade*

Gmaj7 Am/G Gmaj7 Am/G Gmaj7 Am/G F#m7 F7 Em7

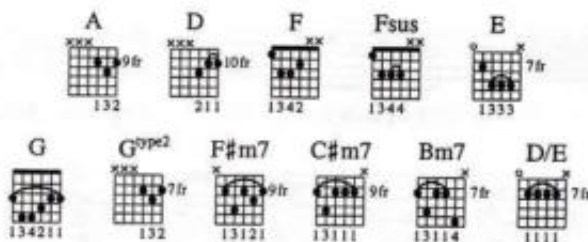
on. _____ Yeah, yeah, _____ now. _____ Oh, ba - by, _____

** Lead vocal ad lib.
on repeats.*

Verse 2:
 You would stay just to watch me, darlin'.
 Wilt away on lies from you.
 Can't stop the habit of living on the run,
 Take it all for granted, like you're the only one.
 Livin' on my own, somehow that sounds nice.
 You think I'm your fool,
 Well, you may just be right.
 (To Chorus:)

ROCKIN' DOWN THE HIGHWAY

Words and Music by
TOM JOHNSTON



Moderately fast ♩ = 142

Intro:

Gtr. 1

A
Rhy. Fig. 1

G

D

A

D

10

Don't Stop Believin'

f hold

TAB

9 9 8 7 7 5 3 2 2 9 9

10 10 8 7 7 5 3 2 2 10 10

11 11 9 7 7 6 4 4 2 11 11

x x x x x x x x x x x

x 0 x x x x x x x x x

1. Got those
end Rhy. Fig. 1

Verse:

Rhy. Fig. 2A

D

*Gtr. 2

high-way blues, — can't you hear my mo-tor run-nin', fly-in' down the road with my

2. See additional lyrics

Rhy. Fig. 2

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody with eighth and quarter notes, including rests. The bottom staff is a guitar tablature line with the letters 'T' and 'B' on the left. It shows fret numbers (0, 2, 4) and chord diagrams for a D major triad (D, F#, A) and a C# minor triad (C#, E, G).

*Gtr. 2 Verse 2 only

foot on the floor. _____ All the way in town they can hear me _____ com-in'.

Ford's a - bout to drop, she will do no more._____

end Rhy. Fig. 2A

F
Rhy. Fig. 3A

1. And I smell _
2. See additional lyrics

— my mo - tor burn-in', un - der-neath the hood is smoke,

E G end Rhy. Fig. 3A

can't stop, and I can't stop, got to keep mov-in' or I'll lose my mind.

end Rhy. Fig. 3

TAB

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

A Rhy. Fig. 4 A G type 2

Oh, rock - in' down the high - way.

end Rhy. Fig. 4

w/Rhy. Fig. 4 (Gtr. 2) 3 times

Oh, rock - in' down the high - way.

w/Rhy. Fig. 1 (Gtr. 1)

Oh, rock - in' down the high - way.

Substitute w/Rhy. Fill 1 (Gtr. 1) 2nd time

To Coda

Oh, rock - in' down the high - way.

**Rhy. Fill 1
Gtr. 1**

(Cont. in slashes)

TAB

1. Interlude I:

A5

2. The

Gtr. 1 Rhy. Fig. 5

end Rhy. Fig. 5

2. Interlude II:

F#m7

C#m7

Bm7

F#m7

C#m7

Gtr. 1

Gtr. 3

Interlude III:

w/Rhy. Fig. 5 (Gtr. 1)

A5

Gtr. 3

D/E

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)

Gtr. 3

A

D

A

TAB

Gtr. 3

D

TAB

Gtr. 4

f

TAB

w/Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)

A

F

Fsus

F

Fsus

TAB

TAB

Two systems of guitar notation. Each system consists of a standard staff with a key signature of two sharps (F# and C#) and a TAB staff below it. The first system is labeled with chords F, Fsus, F, and Fsus. The second system is identical. The TAB staves show fret numbers and picking patterns, including triplets and sixteenth notes.

A system of guitar notation for Gtr. 3 & 4. It includes a standard staff with a key signature of two sharps and a TAB staff. The TAB staff shows fret numbers and picking patterns. The system is labeled with chords E and G, and ends with a D.S. al Coda instruction.

⊕
Coda

A system of guitar notation for Gtr. 1. It includes a standard staff with a key signature of two sharps and a TAB staff. The TAB staff shows fret numbers and picking patterns. The system is labeled with chords A5 and ends with a double bar line.

Verse 2:

The highway patrol got his eyes on me,
I know what he's thinking, and it ain't good.
I'm movin' so fast he can barely see me,
Gonna lose the man, I know I should.
(To Pre-Chorus 2:)

Pre-Chorus 2:

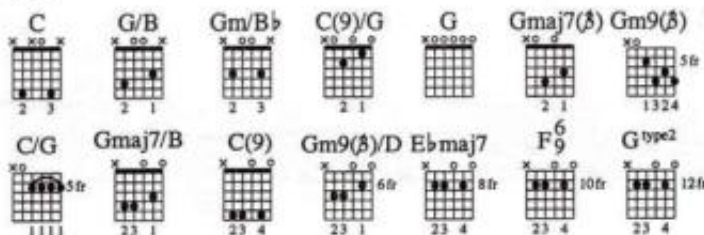
I gotta kick in my pedal, make my
Ford move a little bit faster,
Can't stop, and I can't stop,
Got to keep movin' or I'll lose my mind.
(To Chorus:)

SOUTH CITY MIDNIGHT LADY

Words and Music by
PATRICK SIMMONS

*All chords reflect Gtrs. 1, 2, 4 & 5
in open G tuning.

- ⑥-D ③-G
⑤-G ②-B
④-D ①-D



Moderately ♩ = 110

Intro:

Gtr. 1 (Acoustic)

mf hold throughout/played fingerstyle

G C G C(9)

TAB

7 8 0 3 1 (1) 7 8 0 3 1
7 9 0 9 4 2 (2) 7 9 0 9 4 2
0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2 (Elec.)

mf hold throughout

TAB

0 7 9 4 2
0 0 0 0 0 0 0 0 0 0 0 0

G C(9)

TAB

(1) 0 7 8 8 3 1 (1) 0 7 8 8 3 1
(2) 2 0 2 0 7 9 0 9 4 2 (2) 0 0 2 0
0 0 0 0 0 0 0 0 0 0 0 0

TAB

(2) 0 0 2 0 7 9 4 2 (2) 0 0 2 0
0 0 0 0 0 0 0 0 0 0 0 0

Verse:

G C(9) G C(9)

1. Up all night, I could not sleep, _
2. See additional lyrics

Rhy. Fig. 1

Rhy. Fig. 1A

G C(9)

the whis-key that I had was cheap. ____ With

G C(9) G C(9)

sleep-y eyed, I _____ reached my bed. I _____ saw you sleep-y dream-in' there, _

TAB

7 8 8 3 1 (1) 0 7 8 8 3 1

7 9 0 0 4 2 (2) 0 0 2 0 7 9 0 0 4 2

TAB

0 0 0 0 0 0 7 9 4 2

(2) 0 2 0 0 7 9 4 2

G C G C Gmaj7

_ all cov - ered and warm. _

end Rhy. Fig. 1

(Cont. in slashes)

TAB

(1) 0 1 0 0 1 1 0 0 1 3

(2) 2 0 2 0 2 2 0 0 2 4

end Rhy. Fig. 1A

TAB

0 1 1 0 0 1 3

(2) 0 2 0 2 0 2 0 0 0

Gtr. 1 $\overset{\text{C}}{\text{C}}$ $\overset{\text{G/B}}{\text{G/B}}$ $\overset{\text{open G}}{\text{G}}$ $\overset{\text{Gm/Bb}}{\text{Gm/Bb}}$

Gtr. 2

South Cit - y mid - night la - dy, I'm much o - bliged - in - deed..

C(9)/G C G/B C(9)/G G C(9)/G

You sure have saved - this man - whose soul - was in need..

G C(9)/G G C(9)/G Gmaj7(♯) C G/B

I thought there was - no rea -

TAB

Fill 1

Gtr. 3

Gtr. 5 (end of Gtr. Solo II)

TAB

5 open G Gm/Bb C(9)/G

son for all these things I do, but the

TAB (4) 4 0 3 0 0 3 0 0 0 0 1 0 1 0 0

C G/B C(9)/G G C(9)/G To Coda ⊕ G

smile that I sent out re - turned with you.

TAB 3 0 0 0 0 0 3 0 0 2 0 1 0 0

Guitar Solo I:
w/Fill 2 (Gtr. 5) 7 times
Gm9(♭)
Rhy. Fig. 2

1. 2.

2. When

*Gtrs. 1 & 4

**Gtr. 3 (Elec.)

f (Pickup to solo)

TAB (0) 0 (0) 0 5 0 5 0 5 0 5

*Two gtrs. arr. for one: Gtr. 1 (Acous.) & Gtr. 4 (12-str. Acous.);
Gtr. 4 is also in open G tuning as is Gtrs. 1 & 2.

**Gtr. 3 is in standard tuning.

Fill 2
Gtr. 5

P.M.

TAB 3 5 0 5 2 3 5 3 5 2 3 5 3

③

open

G

C/G

end Rhy. Fig. 2

6 5 6 5 8 0 5 6 8 6 0 6 5 8 (8)

w/Rhy. Fig. 2 (Gtrs. 1 & 4) 2 times, simile

Gm9(♭3)

C/G

7 8 (8) 7 6 8 6 5 6 5 3 5 3 3 5 3 3 5 3

Gm9(♭3)

C/G

(5) 6 6 6 (6) 3 5 3 3 (3) 6 3 3 6 3 5 3

w/Rhy. Fig. 2 (Gtrs. 1 & 4) 1st 2 bars only

Gm9(♭3)

5 6 3 5 3 6 3 5 3 3 5 3 6 3 5 3

Gtr. 4 tacet
Gmaj7(♯)

C(9)/G

Gtr. 1

First system of music for Gtr. 1 and TAB. The staff shows a melodic line with a key signature change from B-flat to B-natural. The TAB below shows the fretting: 5, 2, 3, followed by a double bar line, and then 5, 5, 5, 7, 5.

Second system of music for Gtr. 2 and TAB. The staff shows a melodic line with a key signature change from B-natural to B-flat. The TAB below shows the fretting: 0, followed by a double bar line, and then 2, 4, 3, 4, 0, 3, 1, 0, 2, 2, 0, 0.

Guitar Solo II:

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

Third system of music for Gtr. 3 and TAB. The staff shows a melodic line with a key signature change from B-flat to B-natural. The TAB below shows the fretting: 7, 9, 7, 9, 7, (7), 5, 5, 5, 7, 5, 7, 9, 7, 9, (9), 7, 8.

Fourth system of music for Gtr. 3 and TAB. The staff shows a melodic line with a key signature change from B-natural to B-flat. The TAB below shows the fretting: 7, 8, 7, 7, 9, 8, 10, 8, (8), 10, (10), 8, 9, 10, 11, 11, 9, 9, 7, 7, 5, 7, 8.

G C(9) G C G C Gmaj7

D.S. al Coda

Gtr. 3

*Gtr. 5

1 1

TAB 7/9 7 9 7 8 9 10 (10) (10) 8 10 10 (10) 8 9 8 13 13 (13) 13 10 13 10 10 12 13 12 12 13 12 12 12 14 12

*Gtr. 5 is in standard tuning.

*Gtr. 5 is in standard tuning.

Coda G
 Gtr. 1 (Cont. in notation)
 *Gtrs. 1, 2 & 4
 Outro:
 C(9)/G
 Gmaj7/B
 Mm. (1st time only)
 (Clean telecaster)
 Gtr. 2
 Gtr. 1
 Gtr. 5 2nd time only; 1st time tacet, 3rd time pedal steel ad lib.
 TAB
 *Composite rhythm for 3 gtrs.

C(9) Gm9(♯)/D Ebmaj7 F⁶₉

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, four chords are indicated: C(9), Gm9(♯)/D, Ebmaj7, and F⁶₉. The melody consists of eighth and sixteenth notes, with some notes marked with 'x' to indicate specific fret positions on the guitar. Below the staff, a guitar tablature (TAB) is provided, showing the fret numbers for each note. The TAB is divided into four measures corresponding to the chords above. The first measure is for C(9), the second for Gm9(♯)/D, the third for Ebmaj7, and the fourth for F⁶₉. The TAB uses numbers 0, 2, and x to represent frets and natural notes.

G^{type2}

1. 2. 3.

Gtr. 3

TAB

C(9)/G Gmaj7/B C(9) Gm9(♭)/D

TAB

E♭maj7 F⁶₉ G^{type2}

TAB

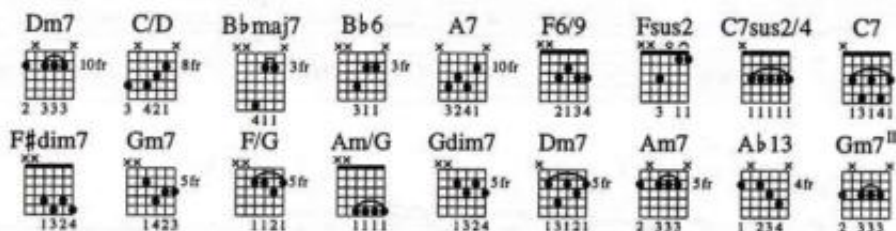
Verse 2:

When day has left the night behind
 And shadows roll across my mind,
 I sometimes find myself alone,
 Out walking the street.
 Yes, and when I'm feelin' down and blue,
 Then all I do is think of you
 And all my foolish problems
 Seem to fade away.

(To Chorus:)

REAL LOVE

Words and Music by
MICHAEL McDONALD
and PATRICK HENDERSON



Moderately ♩ = 116

Intro:

D7(♯) Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 end Rhy. Fig. 1

Gtr. 1 Rhy. Fig. 1

mf *simile*

TAB: 7 10 7 10 7 10 7 10 3 3 5 3 5 3 5 3 5

w/Rhy. Fig. 1 (Gtr. 1) 3 times

D7(♯) Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Bb5 Bb6 Dm7 C/D Rhy. Fig. 1A

*Gtr. 2 *mf*

Gtr. 3

mf

TAB: 7 7 6 7 7 6 7 7 6

*Keybd. arr. for gtr. throughout.

Bbmaj7 Bb6 Dm7 A7 Dm7 C/D Bbmaj7 Bb6 Dm7 A7 end Rhy. Fig. 1A Rhy. Fig. 1B end Rhy. Fig. 1B

Gtr. 3

hold *hold*

TAB: 7 7 6 7 5 8 (8) 5 3 6 (6)

Verse:

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) Each 3 times, simile

Dm7 C/D B♭maj7 B♭6

Dar - lin', I know I'm just an - oth - er head on your pil - low.

Dm7 A7 Dm7 C/D

If on - ly just to - night, girl, let me hear you

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 1st 4 bars only

w/Rhy. Fig. 1B

B♭maj7 B♭6 Dm7 A7 Dm7 C/D

lie just a lit - tle. Tell me I'm the on - ly man that you ev - er

B♭maj7 B♭6 (Gtr. 2 cont. in notation) *B♭ F B♭ F B♭

real - ly loved. Hon - ey, take me back in my

Gtr. 2 †Gtr. 2

Gtr. 1

TAB

13	(13)	15	13	15	13	15
15	15	15	14	15	14	15
15	15	15	15	15	15	15

*Bass gtr. pedals C next 4 bars.

†Gtrs. 1 & 3 tacet.

F B♭ F B♭ F B♭ F B♭ F B♭ F

mem - o - ry, just when it was all ver - y right, so ver - y

TAB

15	13	15	13	15	13	15	13	15	13
15	14	15	15	14	15	14	15	14	15
15	15	15	15	15	15	15	15	15	15

F6/9 Fsus2 C7sus2/4 C7

Gtr. 2

nice. — So — ver - y so — nice, ver - y nice. —

Gtr. 3

P.M.

TAB

F6/9 Fsus2 F6/9

nice. Here, dar - lin', — stands an - oth - er

Rhy. Fig. 2

(P.M.)

TAB

Fsus2 F#dim7 Gm7 F/G

ban - dit want-ing you. — In and out your — life, —

(P.M.)

hold

TAB

C7sus2/4 C7 F6/9

they come and they go, ba - by. Your days and nights like a

TAB

Fsus2 F6/9 F#sus2

wheel that turns, grind-in' down a se - cret part of you,

P.M.

TAB

F#dim7 Gm7 F/G C7sus2/4

deep in - side your heart, that no - bod - y

end Rhy. Fig. 2

(P.M.) hold

TAB

Bridge:

C7 F#dim7 Gm7 Am/G Gm7 Gdim7 Dm7^v

knows, - ba - by. When you say, "Com - fort me" - to an - y - one -

TAB

C/D Dm7 F#dim7 Gm7

who ap - proach - es, chalk - in' up the hurt, -

TAB

Am/G Gm7 Gdim7 Dm7^v C/D Dm7 Bb/F* F Bb/F F

you live and you learn. - Well, we've both - lived long e-nough to

Gtr. 2

TAB

*Bass gtr. plays F.

To Coda ⊕

B♭/F F B♭/F F B♭ F/B♭* B♭ F/B♭ Dm7 Am7 Dm7
 know — that we'd trade it all right — now for just one min-ute of real.

T 15 13 10 15 13 10 15 13 14 15 13 5 5 8 8 10
 A 15 14 15 15 14 15 15 14 15 14 15 7 7 7 7 10
 B 15 15 15 15 15 15 15 15 15 15 15 5 5 5 5 10

*Bass gtr. plays B♭.

**Hold into 1st beat of Rhy. Fig. 1A.

Chorus:

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3)

C/D B♭maj7 B♭6 Dm7 A7
 — love, — dar — lin'. — Real love. — Hey, — ba — by.

Dm7 C/D B♭maj7 B♭6 Dm7 A7
 Real love. — I need to be — lieve — it. Real love. — Real — love, ba —

Dm7 C/D B♭maj7 B♭6 Dm7 A7
 by. Real love. — Real love, dar — lin'. — Real love. —

Saxophone Solo:

w/Rhy. Fig. 2 (Gtr. 3) 1st 11 bars only, simile

F6/9 F#sus2 C7sus2/4 C7 F#dim7 Gm7
 Gtr. 2 — — — — —
 F/G C7sus2/4 C7 F6/9
 — — — — —

w/Rhy. Fill 1 (Gtr. 3)

Fsus2 C7sus2/4 C7 F#dim7 Gm7

When you say



Coda

Dm7^v Am7 A \flat 13 Gm7^{II} A7 *Dm7

Gtr. 2

just one min-ute of real love, dar - lin'. Real

Gtr. 3

P.M.

TAB

*Hold into 1st beat of Rhy. Fig. 1A.

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) Each 2 times

C/D B \flat maj7 B \flat 6 Dm7 A7

love, real love,

Dm7 C/D B \flat maj7 B \flat 6 Dm7 A7 Dm7 C/D

real love, real love. Whoa,

*Repeat and fade

B \flat maj7 B \flat 6 Dm7 A7

Real love. I need to be - lieve in...

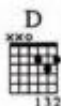
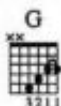
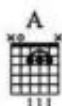
Rhy. Fill 1
Gtr. 3

P.M.

TAB

TAKE ME IN YOUR ARMS

Words and Music by
EDDIE HOLLAND, LAMONT DOZIER
and BRIAN HOLLAND



Fast ♩ = 170

Intro:

Em7
Rhy. Fig. 1

Bm7/E

Gtr. 1

mf

TAB

Em7

F#7

F#sus

F#7 end Rhy. Fig. 1

(Cont. in slashes)

TAB

Verse:

w/Fill 1 (Gtr. 2) 8 times

A

D/A A

D/A A

D/A A

Gtr. 1

1. I know you're leav - in', — leav - in' me be -

2. 3. See additional lyrics

G

D

A

D/A A

D/A A

hind. — I feel — used, — dar - lin', for —

Fill 1
Gtr. 2

mf

TAB

the ver - y last time. Show a lit - tle

ten - der - ness, ma - ma, be - fore you go.

Please, let me feel lov - in' face once more.

Chorus:
 w/Fill 1 (Gtr. 2) 4 times
 A
 Rhy. Fig. 2

Take me in your arms, rock me, rock me a

lit - tle while. Oh, would you, dar - lin',

rock me, rock me a lit - tle while. (3rd time:) Oh,

Bridge:

w/Rhy. Fig. 1 (Gtr. 1)

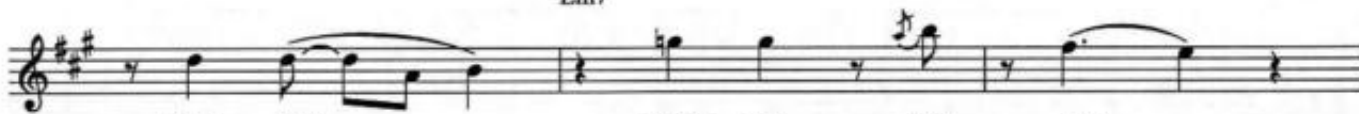
Em7

Bm7/E




1. We all ____ must feel ____ heart - ache
 2. See additional lyrics

Em7



some - time. ____ Right now, right now ____

D.S.  al Coda

I'm feel - ing mine. ____ - fess. ____



Coda

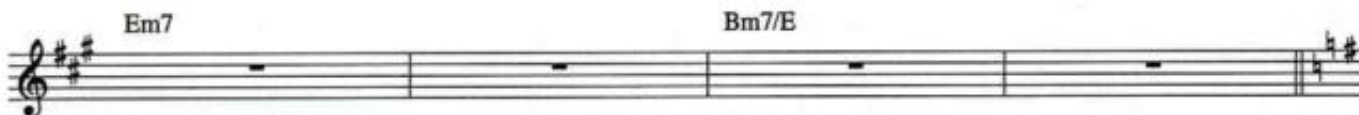
w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

Em7

Bm7/E



yeah, yeah. ____



Guitar Solo:

w/Rhy. Fig. 1 (Gtr. 1) 1st 4 bars only, 2 times

Em7

Bm7/E

TAB

15 12 15 12 12 12 15 12 12 14 12 14 14 14 14

Em7 Bm7/E

TAB

w/Rhy. Fig. 1 (Gtr. 1) Em7

TAB

Bm7/E Em7

TAB

F#7 F#sus F#7

I'm beg-ging you

TAB

Outro: (w/ad lib. vocal)

w/Rhy. Fig. 2 (Gtr. 1) & w/Fill 1 (Gtr. 2) 2 times

A D/A A

1. 2. 3.

ba - by. Take me. Oh, ba - by, please, yeah.

TAB

Take me, c' - mon me. please, please, please. ___

Chorus: (w/ad lib. vocal)

w/Rhy. Fig. 2 (Gtr. 1) 2 times & w/Fill 1 (Gtr. 2) 4 times

___ Take me in your arms, rock me, rock me a ___

lit - tle while. ___ Take me, Oh, ___ would you, dar take - lin', ___

Repeat and fade

rock me, rock me a lit - tle while, ___ yeah. ___ C' - mon,

Verse 2:

I tried my best to be strong;
I'm not able.
I'm like the helpless child
Left in the cradle.
Before you leave me
I'm a leavin' far behind.
Please let me feel
Happy one more time.
(To Chorus:)

Bridge 2:

I'm losin' you and my happiness.
My life it is so dark, I must confess.
(To Verse 3:)

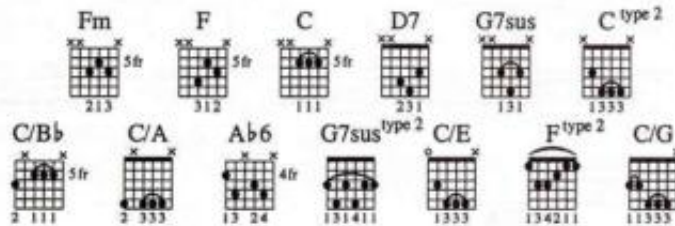
Verse 3:

I'll never, never see your
Smiling face no more.
I'll never, ever hear your
Knock upon my door.
Before you leave me,
Leavin' behind.
Please let me feel
Happy one more time.
(To Chorus:)

TAKIN' IT TO THE STREETS

75

Words and Music by
MICHAEL McDONALD



Moderately fast ♩ = 138

Intro:

Chords: Fm/G* Rhy. Fig. 1, F/G*, C/G*, D7/G*, G7sus end Rhy. Fig. 1

Gtr. 1 *mf*

*Bass plays G.

Verse:

w/Rhy. Fig. 1 (Gtr. 1) 4 times & Fill 1 (Gtr. 2) 8 times, Verse 2 only

Chords: Fm/G*, F/G*, C/G*, D7/G*, G7sus

1. You don't know me, but I'm your brother.

2. See additional lyrics

I was raised here in this living hell.

You don't know my kind in your world.

Fair - ly soon the time will tell.

Fill 1
Gtr. 2

T
A
B

Pre-Chorus:

w/Fill 2 (Gtr. 2) 8 times

C^{type2}C/B \flat

C/A

A \flat 6G7sus^{type2}

Rhy. Fig. 2

end Rhy. Fig. 2

Gtr. 1

You, tell - ing me _ the things _ you're gon-na do for me. _

w/Rhy. Fig. 2 (Gtr. 1)

C

C/B \flat

C/A

A \flat 6

G7sus

I ain't blind _ and I don't _ like what I think I see. _

Chorus:

C/E

F^{type2}

C/G

Rhy. Fig. 3

end Rhy. Fig. 3

Tak - in' it to _ the street. Tak - in' it to the street. _

Gtr. 2

TAB

8 11 11 10 9 8

w/Rhy. Fig. 3 (Gtr. 1) 2 times

C/E

C/G

Tak - in' it to _ the street. No more need for

TAB

8 11 11 10 9 8

**Fill 2
Gtr. 2**

TAB

8 11 11 10 9 8

C/E F C/G

run - ning, oh.

Tak - in' it to the streets.

TAB

1. 2.

C/E F C/G Fm/G* C/E F C/G Fm/G*

Gtr. 1

Tak - in' it to the.

TAB

Sax Solo:

w/Rhy. Fig. 1 (Gtr. 1) 4 times

Fm/G* F/G* C/G* D7/G* G7sus Fm/G* F/G*

P.M. w/wah wah

TAB

1. 2.

C/G* D7/G* G7sus

Oh

TAB

*Pre-Chorus:**w/Rhy. Fig. 2 (Gtr. 1) 2 times & w/Fill 3 (Gtr. 2) 8 times*

C C/Bb C/A Ab6 G7sus 3 Ab6

you, — tell - ing me — the things — you're gon - na do for me. —

C C/Bb C/A Ab6

Yeah. — I ain't blind — and I don't.

*Chorus:**w/Rhy. Fig. 3 (Gtr. 1) 4 times & w/Fill 3 (Gtr. 2) 8 times, simile*

G7sus C/E F C/G

— like what I think I see. — Tak - in' it to the streets. —

C/E F C/G C/E F C/G

Tak - in' it to — the streets. No more — need for run - nin'. — Tak - in' it to — the streets.

C/E F C/G

Oh — yeah. — Tak - in' it to — the streets. Tak - in' it to the streets.

Repeat and fade (w/ad lib. vocal)

**Fill 3
Gtr. 2**

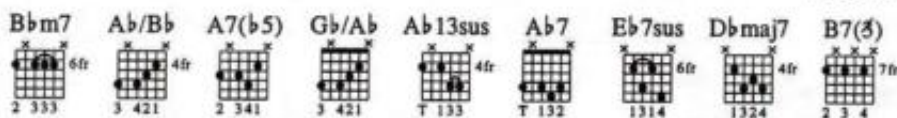
TAB

Verse 2:

Take this message to my brother.
 You will find him everywhere.
 Wherever people live together,
 Tied in poverty's despair.
 (To Pre-Chorus:)

WHAT A FOOL BELIEVES

Words and Music by
KENNY LOGGINS and
MICHAEL McDONALD



Moderately ♩ = 120

Intro:

Gtr. 1 G^bmaj7/A^b* G^bmaj7 D^b/F*

(Keybd. arr. for Rhy. Fig. 1

gtr. throughout)

E^bm7

G^b/A^b*

B^bm7

musical notation for the introduction section, including guitar and bass tabs.

*Played by bass gtr.

1.

A7

2.

A7

musical notation for the first section, including guitar and bass tabs.

end Rhy. Fig. 1

1. He came from

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1) simile

G^bmaj7/A^b G^bmaj7 D^b/F

E^bm7

G^b/A^b

B^bm7

some - where back in her long a - go, the sen - ti - men - tal

fool don't see, try - in' hard to re - cre - ate what had yet

E♭m7 G♭/A♭ B♭m A7

to be cre - at - ed once in her life. 2. She mus - ters a

Verses 2 & 3:

w/Rhy. Fig. 1 (Gtr. 1)

G♭maj7/A♭ G♭maj7 D♭/F

E♭m7

G♭/A♭

B♭m7

A7

smile for his nos - tal - gic tale, - nev - er com - in' near what he want - ed to say, -

3. See additional lyrics

Gtr. 2 (Verse 2 only)

mf hold - - - - -

TAB

G♭maj7/A♭

G♭maj7

D♭/F

E♭m7

G♭/A♭

B♭m7

on - ly to re - al - ize it nev - er real - ly

hold - - - - -

TAB

Bridge:

B♭m7

A♭/B♭

A7(b5)

Gtr. 1

was. She had a place in his

Gtr. 2

TAB

$G\flat/A\flat$ $A\flat 13sus$ $A\flat 7$ $B\flat m7$ $A\flat/B\flat$

life. _____ He _____

TAB

$A7(b5)$ $G\flat/A\flat$ $A\flat 13sus$ $A\flat 7$ $E\flat 7sus$

nev - er made her think _____ twice. _____ As he ris -

TAB

$A\flat 7$ $D\flat maj7$ $B7(\sharp)^*$ $B\flat m7$ $E\flat m7$ $G\flat/A\flat$

- es to her a - pol - o - gy, an - y - bod - y else would sure - ly know -

TAB

*No 3rd.

To Coda ⊕

Bbm7 *Gm7(b5)*

he's watch-ing her go. _____

Gtr. 1

TAB

6 6 4 2 4 6 6 6 4 2 2 4 6 6 6 4 2 4 6

**Gtr. 2*

TAB

1 1 1 4 3 3

*Bass gtr. arr. for gtr. through Chorus.

Chorus:

F#m7

But what a fool _ be - lieves _____ he _ sees _

*Gtr. 1**Rhy. Fig. 2*

TAB

6 6 4 2 9 9 7 5 7 5 5 7 5 7

6 6 5 3 10 10 9 7 9 8 6 8 6 8 6 8

Riff A

TAB

5 1 2 3 4 4 2 4 0 1

3 2 2

A/B E

no wise man has the pow - er to rea-son a - way.

TAB

9 9 7 5 7 5 5 7 5 7 9 9 7 9 7 9 9 7 9 7 9

10 10 9 7 9 7 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9

9 9 8 6 8 6 6 6 6 6 9 9 9 9 9 9 9 9 9 9 9

TAB

4 2 2 2 2 4 2 4 2 0 0 2 2 1 1

C#m7 N.C. F#m7

what seems _____ to _ be _

TAB

9 9 7 9 9 7 5 7 8 9 7 9 9 7 5 7 5 5 7 5 7

10 10 9 9 9 9 2 4 5 6 4 10 10 9 7 9 7 6 6 8 6 8

9 9 8 6 8 6 6 6 6 6 9 9 9 9 9 9 9 9 9 9 9

TAB

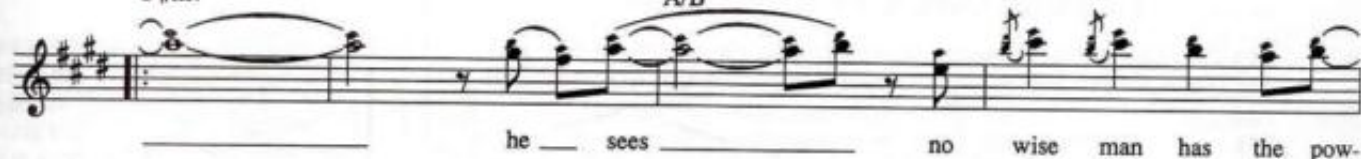
4 4 4 3 2 1 0 4 4 2 4 4 0 1

Outro:

w/Rhy. Fig. 2 (Gtr. 1) & Riff A (Gtr. 2)

F#m7

A/B



E

C#m7



N.C.

F#m7



A/B



E



C#m7

N.C.

**Repeat and fade*



**Lead vocal ad lib.
on repeats.*

Verse 3:
Somewhere back in her long ago,
Where he can still believe there's a place in her life.
Someday, somewhere, she will return.
(To Bridge:)

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



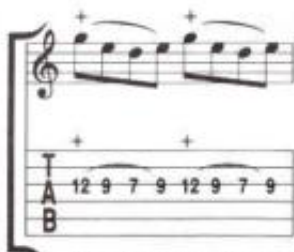
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

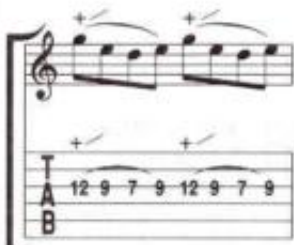


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



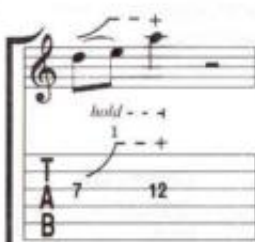
FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

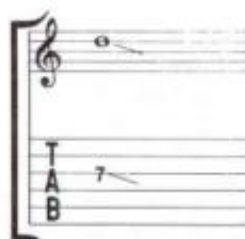


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



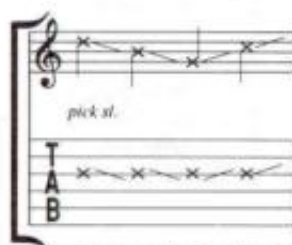
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



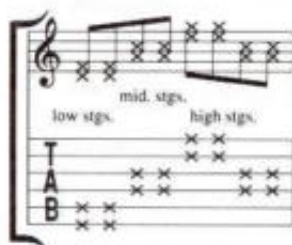
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



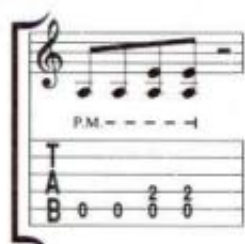
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

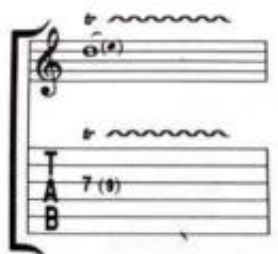
across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.



ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



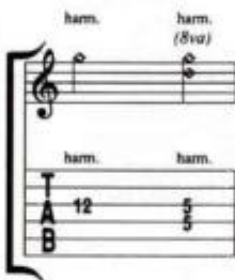
DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(v) or upstroke (^) of the pick.

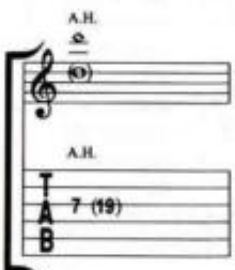


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

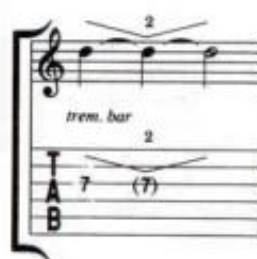
same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC:
A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL:
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.

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